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165th Season

SAINT JOHN PASSION

(FOURTH VERSION)

The Handel & Haydn Society extends to tonight's audience the opportunity to save a trip to the box office and purchase tickets for the Bach *St. John Passion* in Symphony Hall on Good Friday, April 4, 1980 at 8 p.m. Last year's Bach concert was completely sold out well in advance. The subscribers who want additional tickets and those who missed our subscription deadline and thus do not have season tickets can order tickets by completing the form below. Exact locations may not be available since the majority of seats have already been sold by subscription. However, we will seat you as close as possible to your preferred location. Orders will be filled in order of receipt.

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Handel & Haydn Society

Thomas Dunn, Artistic Director

165th Season
Second Subscription Concert
Friday, November 9, 1979 at 8 p.m.
Symphony Hall

Mozart Ave verum KV 618

Haydn Te Deum für die Kaiserin

Mozart Requiem KV 626

I Introitus
II Kyrie
III Sequenz
- Dies irae
- Tuba mirum
- Rex tremendae
- Recordare
- Confutatis
- Lacrimosa

IV Offertorium
- Domine Jesu
- Hostias

V Sanctus
VI Benedictus
VII Agnus Dei
VIII Communio

Soprano Linda Zoghby
Alto Mary Davenport
Tenor Jon Humphrey
Bass Francis Hester

Orchestra and Chorus of the Handel and Haydn Society
Conductor Thomas Dunn

In memoriam Arthur Mendel
Recipient of the Handel & Haydn Society Medal

Cover drawing by Martha Hatch
This performance is supported in part by a grant from the Massachusetts Council for the Arts and Humanities.
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Texts

Ave verum

Ave verum Corpus natum
de Maria Virgine:
Vere passum immolatum
in cruce pro homine:
Cujus latus perforatum
unda fluxit et sanguine:
Esto nobis praegustatum
mortis in examine.
O Jesu dulcis! O Jesu pie!
O Jesu fili Mariae. Amen.

Hail, true Body, born of Mary,
Spotless Virgin's virgin birth:
Thou who truly hangedst weary
On the Cross for sons of earth;
Thou whose sacred side was riven,
Whence the water flowed and Blood,
O may'st thou, dear Lord be given
At death's hour to be my food:
O most kind! O gracious One!
O sweetest Jesu, holy Mary's Son! Amen.

Te Deum

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi Caeli et universae Potestates:
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus: Sanctus: Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra
majestatis gloriae tuae.
Te gloriosus Apostolorum chorus:

Te Prophetarum laudabilis numerus:

Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetor Ecclesia:
Patrem immensae majestatis:
Venerandum tuum verum et unicum Filium:
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.

We praise thee, O God;
we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud; the Heavens, and all the Powers therein;
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;

Heaven and earth are full
of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee:
The Father, of an infinite Majesty.
Thine adorable, true, and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a Virgin.

Tu devicro mortis aculeo, aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni, quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis in gloria numerari.
Salvum fac populum tuum Domine, et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare Domine die isto sine peccato nos custodire.
Miserere nostri Domine, miserere nostri.

Fiat misericordia tua Domine super nos, quemadmodum speravimus in te.
In te Domine speravi: non confundar in aeternum.

When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints, in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up for ever.

Day by day we magnify thee.
And we worship thy Name ever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy be upon us, as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.

Requiem

I Introitus

CHORUS
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem; Exaudi orationem meam, ad te omnis caro veniet.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Rest eternal grant unto them, O Lord, and let light perpetual shine upon them.
Thou, O God, art praised in Sion, and unto thee shall the vow be performed in Jerusalem: thou that hearest the prayer, unto thee shall all flesh come.
Rest eternal grant unto them, O Lord, and let light perpetual shine upon them.

II Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord, have mercy upon us; Christ, have mercy upon us; Lord, have mercy upon us.

III Sequenz

CHORUS
Dies irae, dies illa
solvet saeclum in favilla,
teste David cum Sybilla.

Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus.

Day of wrath, and doom impending,
David's word with Sybil's blending:
Heaven and earth in ashes ending.

O what fear man's bosom rendeth,
When from heaven the Judge descendeth,
On whose sentence all dependeth!

QUARTET

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Death is struck, and nature quaking,
All creation is awaking,
To its Judge an answer making.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Lo! the book exactly worded,
Wherein all hath been recorded,
Thence shall judgment be awarded.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

When the Judge his seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

What shall I, frail man, be pleading?
Who for me be interceding,
When the just are mercy needing?

CHORUS

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

King of Majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us.

QUARTET

Recordare Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

Think, kind Jesu, my salvation,
Caused thy wondrous Incarnation,
Leave me not to reprobation.

Quaerens me sedisti lassus,
redemisti crucem passus,
tantus labor non sit cassus.

Faint and weary hast thou sought me,
On the Cross of suffering brought me,
Shall such grace be vainly brought me?

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Righteous Judge! for sin's pollution
Grant thy gift of absolution
Ere that day of retribution.

Ingemisco tanquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.

Guilty, now I pour my moaning,
All my shame with anguish owning:
Spare, O God, thy suppliant groaning.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Through the sinful woman shriven,
Through the dying thief forgiven,
Thou to me a hope hast given.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Worthless are my tears and sighing:
Yet, good Lord, in grace complying
Rescue me from fires undying.

Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.

With thy sheep a place provide me,
From the goats afar divide me,
To thy right hand do thou guide me.

CHORUS

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

When the wicked are confounded,
Doomed to flames of woe unbounded,
Call me, with thy Saints surrounded.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Low I kneel, with heart-submission:
See like ashes my contrition!
Help me in my last condition!

CHORUS
Lacrymosa dies illa,
qua resurget ex favilla
judicandus homo reus.

Ah that day of tears and mourning!
From the dust of earth returning,
Man for judgment must prepare him.

Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem. Amen.

Spare, O God, in mercy spare him:
Lord all-pitying, Jesu blest,
Grant them thine eternal rest. Amen.

IV Offertorium

CHORUS
Domine Jesu Christe! Rex gloriae! Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu! Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti, et semini ejus.

O Lord Jesu Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell, and from the bottomless pit: deliver them from the lion's mouth, that hell swallow them not up, that they fall not into darkness: but let Michael the standard-bearer bring them into the holy light which thou didst promise of old unto Abraham, and his seed.

CHORUS
Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti, et semini ejus.

We offer thee, O Lord, this sacrifice of prayer and praise: do thou receive it for the souls whose memory we this day recall: make them, O Lord, to pass from death unto life, which thou didst promise of old unto Abraham and his seed.

V Sanctus

CHORUS
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

VI Benedictus

QUARTET
Benedictus, qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

VII Agnus Dei

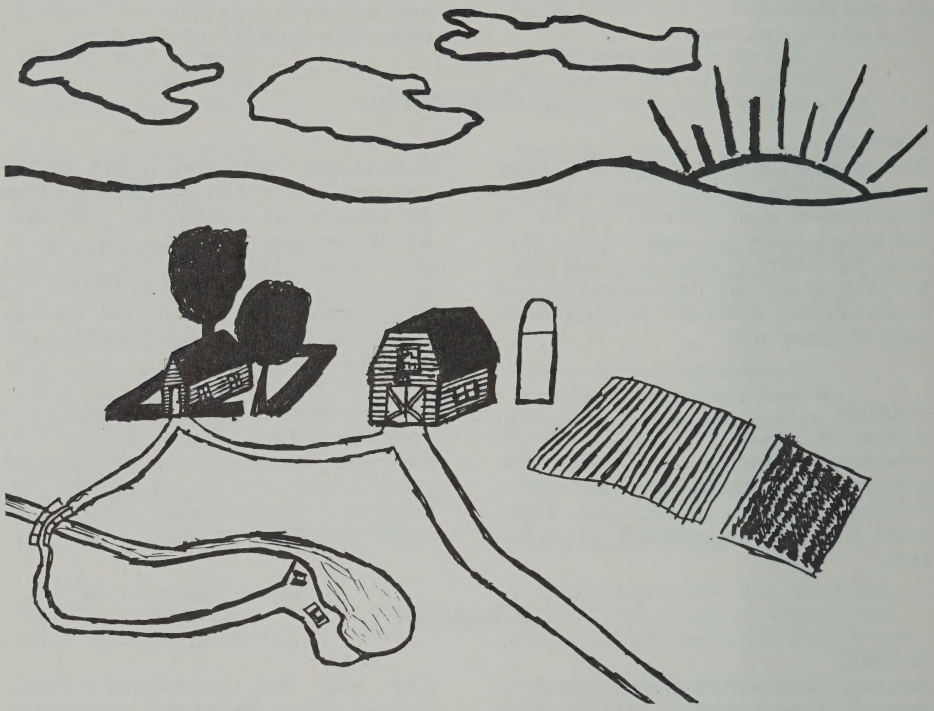
CHORUS
Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the world, grant them rest. O Lamb of God, that takest away the sins of the world, grant them rest eternal.

VIII Communio

CHORUS
Lux aeternam luceat eis, Domine, cum sanctis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternum, quia pius es.

Let light eternal shine upon them, O Lord, with thy Saints for evermore: for thou art gracious. Rest eternal grant unto them, O Lord, and let light perpetual shine upon them.



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Notes by Joseph Dyer

Ave verum Corpus, KV 618
—Wolfgang Amadé Mozart

In the case of a work so universally admired as Mozart's *Ave verum Corpus* all commentary seems superfluous. It is a perfect, evanescent jewel of only a few moments' duration, but within those moments is compressed a marvel of the most profound, quiet reverence. In this regard it is quite unlike the usual jubilant brilliance of Mozart's sacred music, even that to other Eucharistic texts. The *Ave verum,* his last completed sacred work, stands in closest relationship to his solemn Masonic music and the priestly strains of *Die Zauberflöte.*

The motet *Ave verum Corpus* was written for the choirmaster Anton Stoll of Baden near Vienna. Stoll was an admirer of Mozart's church music and had helped Constanze to get settled in Baden when she came there in 1791 to enjoy the curative powers of the waters. The autograph of the *Ave verum* bears the date 17 June 1791. This was a few days before the feast of Corpus Christi that year, and it is assumed that it was composed for Stoll's choir to sing during the solemnities of the feast. Its simplicity was not a concession to the choir, which had sung far more complex Masses by Mozart.

Ave verum Corpus is scored for four-voice choir, strings and organ. The continuous flow of instrumental prelude, interludes and postlude envelop the voices while remaining more or less independent of them. The gently undulating phrases give the impression of a single, seamless melody, thus masking the regular segments into which it is divided. Mozart uses in the *Ave verum* the discreet chromatic inflections of his mature style. Spiritual yet sensuous: this is the enigma of Mozart's art. K.618 is a consummate paradigm of the principle, a few measures of transfigured prayerfulness and calm.

Te Deum
—Franz Joseph Haydn

Haydn composed two settings of Western Christianity's hymn of thanksgiving, *Te Deum laudamus.* The earlier one was written about 1764 for his employer, Prince Nicolaus I Esterházy. The second, to be heard tonight, was a response to repeated requests from the Empress Marie Therese, an amateur singer who took on the soprano solos in court performances of Haydn's oratorios. The *Theresien-Messe* of 1799, though not written for her, bears her name. The exact date of the *Te Deum* Haydn composed for her is not known, since the autograph manuscript has disappeared. Its existence is first documented in October 1800 when Haydn billed the princely treasury for the copying of orchestral and vocal parts for a performance at Eisenstadt.

It has been surmised that Haydn had these parts prepared for the visit of Admiral Nelson to Eisenstadt, where the British hero was magnificently entertained by Prince Nicolaus II. The Emperor Franz himself seems to have visited the Esterházy estate in the autumn of that same year, and perhaps the *Te Deum* was again brought out to celebrate that event. Haydn's new *Te Deum* did not create the public sensation which *The Creation* and *The Seasons* did. Since a practical piece of church music by the world's leading composer would be eagerly welcomed, however, Breitkopf and Härtel published it in the autumn of 1802 with an added German text. Presumably, a manuscript score and parts had been prepared for presentation to the empress, but no trace of these

survives in the court music archives.

The Handel & Haydn Society, as part of its self-imposed mission to raise the standard of church music in the United States, published the *Te Deum* in 1832 in the fourth volume of *The Boston Handel and Haydn Society Collection of Sacred Music.* This was edited by Lowell Mason and also included the "Creation" Mass of Haydn, both works in vocal score with the important orchestral passages sketched in. When a *Te Deum* was required in the early days of the Society, the choice fell on Handel's *Dettingen Te Deum.* An edition of this perennial favorite had been sponsored by the Society in 1818, only three years after its founding.

The *Te Deum for the Empress,* as the work has been called, begins with a brief orchestral introduction which may have been an afterthought. It anticipates the opening choral unison, a major-mode allusion to the traditional Gregorian melody of the *Te Deum.* This is repeated at "Tu Rex gloriae," giving the first section (before the Adagio) a tripartite form. The tempo of the piece is allegro, except for the Adagio of ten measures "Te ergo quaesumus." This central, contrasting section makes the entire work tripartite, and a similar procedure is found in the 1764 Esterházy *Te Deum.* A quiet, reverent setting of this particular verse was customary in memory of the Passion.

Within a general mood of exuberance and busy string figuration, Haydn achieves variety by varying the vocal textures and the dynamics. There are no vocal or instrumental solos and very little dwelling on individual lines of the text. A certain impression of breadth is imparted to the whole by the closing double fugue "In te Domine," and by the displaced accents and the richer harmony of "non confundar." Bruckner must have liked the latter passage, for a reminiscence of it appears in a delightfully incongruous way at the end of his own *Te Deum.* The orchestra for Haydn's *Te Deum* consists of flute, oboes, bassoon, 2 horns, 3 trumpets, timpani, strings and organ. Parts for three trombones, doubling the three lower vocal lines, were found in the court music archives. Their use corresponds to a traditional Austrian church practice (cf. Mozart's Requiem) and, even if not authentic, would have been sanctioned by Haydn.

Requiem, KV 626
—Wolfgang Amadé Mozart

The unfinished works of the great masters from whom death has snatched the pen while they were in the midst of a final utterance have always held a special fascination. Bach's *Art of Fugue,* Mahler's Tenth Symphony, Puccini's *Turandot* and of course Mozart's Requiem come immediately to mind. Many solutions to the quadruple fugue have been written and Deryck Cooke has recently presented what may be the definitive version of the Mahler material. Both *Turandot* and the Requiem were completed shortly after their respective composers' deaths in versions which have been universally accepted, though one may still wonder what the final love duet between Calaf and Turandot or the conclusion of the Requiem would have been *sans* Alfano and Süssmayr.

Presumably the Requiem was completed according to instructions left by Mozart. It has never been clear just how extensive these instructions were and whether they were supplemented with musical sketches. At present, only the first movement ("Requiem aeternam" as far as "luceat eis") can be confirmed as entirely the work of Mozart in every detail. Recent research has shown that the orchestration of the Kyrie, which merely doubles the voices, was not written by Mozart. The autograph of the Requiem, deposited since 1838 in the Austrian National Library, contains in Mozart's hand also the vocal parts of the Sequence up to the eighth measure of "Lacrymosa," as well as

the Offertory and its verse "Hostias." The paternity of the other movements is open to question, since none of them exist in Mozart's hand. He wrote out the instrumental bass and the key instrumental lines, but not the inner instrumental lines.

The orchestration is austere: besides strings, trumpets, drums and the trombones customary in church works, only two basset horns are required. Arguments that Mozart would have introduced other wind instruments after the Introit are futile: F.X. Süssmayr, who completed the Requiem after Mozart's death, asserted that Mozart had discussed with him "the plan of the instrumentation and the reasons for it."

The story of the strange, anonymous commission, Mozart's belief that he was being poisoned, the abandonment of his coffin to an unmarked mass grave and the confusing account of how the Requiem was completed is familiar to everyone who has done even casual reading about the piece. Not all of the anecdotes associated with these events stand up under close examination. A critical evaluation of them has led to significant clarification of the history of Mozart's Requiem before and after the composer's death.

When Mozart accepted the commission for a setting of the Requiem Mass in July 1791, he was already gravely ill. The "gray messenger" who delivered the commission, and whose appearance so terrified the composer, was merely a clerk in the office of an attorney. This attorney, Dr. Sortschan, acted as an intermediary for Count Franz von Walsegg-Stuppach, who wanted the Requiem as a memorial to his deceased wife. Mozart had to interrupt his work on the Requiem to compose *La clemenza di Tito* for the coronation of Leopold II as king of Bohemia. In September he returned from Prague, where *Tito* had been poorly received, and in his weakened condition began to imagine that his enemies were poisoning him and that he was writing the Requiem for his own funeral. This belief did not prey constantly on his mind, but it subsequently gave rise to the rumors, persistent even today, that Mozart died a victim of poison.

More is now known about the physicians who treated Mozart during his final illness. They possessed the background and experience to recognize poisoning symptoms, if any were present. Mozart's death was due to "high military fever" according to the official register of deaths. This inflammatory rheumatic fever may have been exacerbated by the results of Mozart's childhood illnesses and other complications present in the fall of 1791. Of itself this finding may not be so important, but it relieves any of Mozart's contemporaries from playing the role of villain. Antonio Salieri (1750–1825), a rival of Mozart, was suspected of the crime. Pushkin gave the Salieri rumors permanent status with his short drama *Mozart and Salieri* (1830), which was set to music in a recitativo-arioso style by Rimsky-Korsakov. Mozart's brother Freemasons were also, but rather illogically, implicated in these suspicions of foul play.

Modern historians have displayed a certain amount of indignation that Mozart was accorded only a "third-class funeral" and buried in an unmarked mass grave. There was nothing undignified about this, however. Apart from the indigent, most citizens of Vienna who died during the month of December 1791 had this type of funeral. The more elaborate "second-class funeral" cost four times as much and, given the habitually uncertain state of the Mozart finances, Constanze opted for prudence.

Financial considerations, which dictated the funeral arrangements to some extent, also prompted Constanze to ensure that the Requiem was finished and delivered to the agent of the unknown individual who commissioned it. Her late husband had already received payment and

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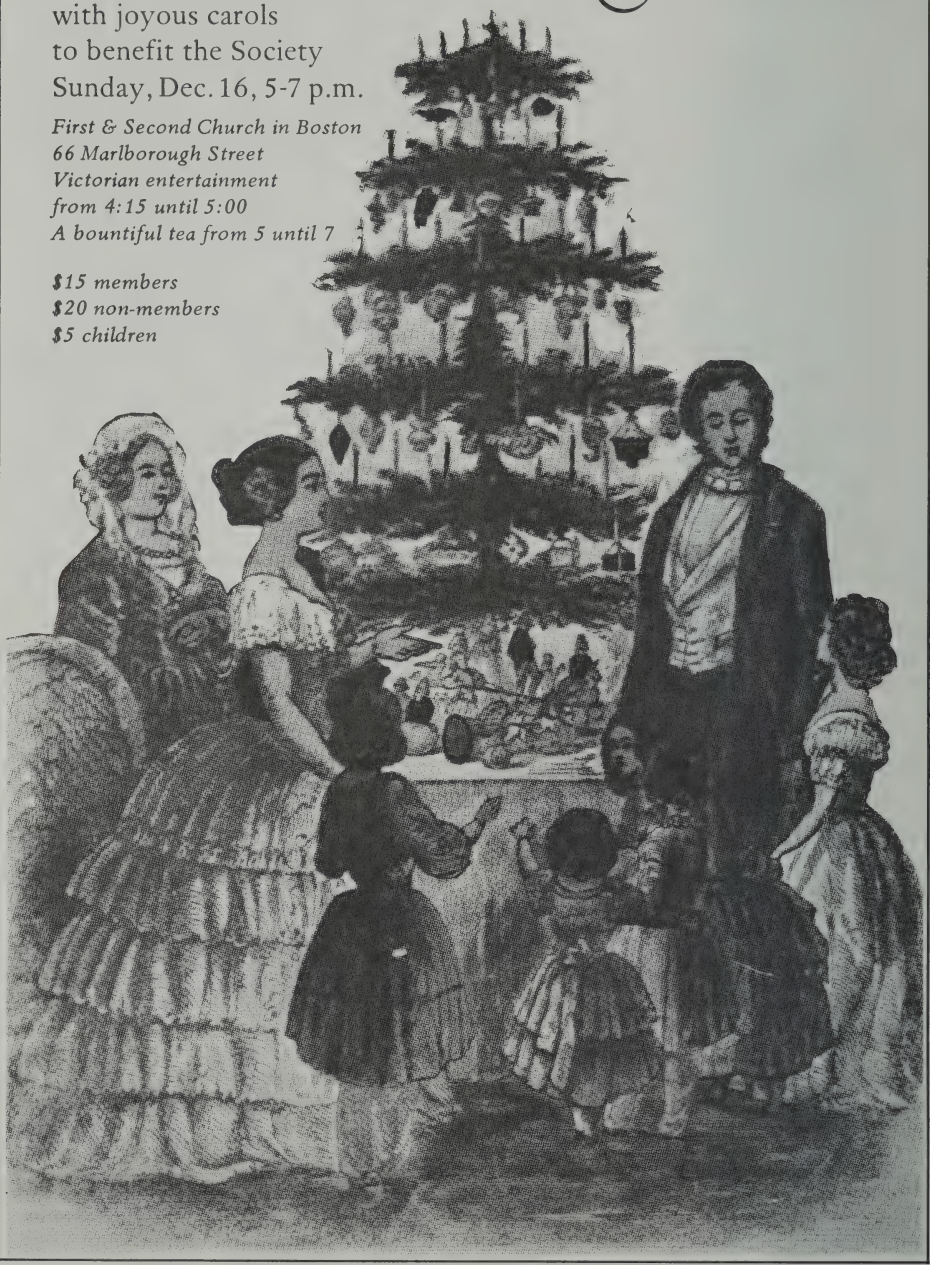

she could not afford to return the money. It is from this point in the history of the Requiem that some confusion develops. Constanze may have known next to nothing about the piece apart from the unusual manner in which it was commissioned. She realized that the Requiem must be made to appear as substantially the work of Mozart. Before Christmas 1791 she handed over the incomplete manuscript to Joseph Eybler (1765–1845), who orchestrated the Sequence up to the point in the "Lacrymosa" beyond which Mozart did not proceed. He attempted a continuation, but broke off and returned the manuscript to Constanze. She approached other composers before finally entrusting the assignment to F.X. Süssmayr (1766–1803), Mozart's pupil, assistant and frequent butt of his jokes during his last months. How highly Mozart regarded him is open to doubt. His musical handwriting was similar enough to Mozart's to give the final presentation copy of the Requiem a uniform appearance.

A few months after Mozart's death the Requiem was delivered to Count Walsegg-Stuppach's representative, but only after several copies had been made, one of which was sold to King Friedrich Wilhelm III of Prussia. The count passed off the Requiem as his own composition, a customary deception in which he indulged, though it fooled none of his musicians. He conducted the first liturgical performance of the Mass on December 14, 1793. A concert performance had been given in Vienna the previous January under the sponsorship of Baron van Swieten.

Doubts as to Mozart's share in the authorship of the Requiem surfaced within a few years of his death. These doubts could not be resolved at the time, and in fact many of them never will be. It was in Constanze's interest to maximize her husband's part in the score. She steadfastly maintained that Süssmayr did little more than execute Mozart's clear instructions about simply continuing the principal voices (*Hauptstimmen*) of the autograph fragment. Constanze seems to have had little understanding of musical composition and was not intimately familiar with the details of the Requiem as it was left at her husband's death.

When the firm of Breitkopf and Härtel was about to publish the score of the Requiem in 1800, they sought clarification from both Constanze and Süssmayr. The latter did not make a secret of the fact that others had been canvassed to complete the Requiem before Constanze approached him. In a letter to Breitkopf he described what Mozart had left unfinished but was, perhaps inadvertently, unclear about his own share in the Sanctus, Benedictus and Agnus Dei. Constanze, on the other hand, emphasized the deathbed instructions given by her husband to Süssmayr, but she neglected to explain why he was not her first choice in the search for someone to supply the missing music. (A preposterous claim in the *Mozart-Jahrbuch* for 1976/77 would make the pair lovers, alienated when Süssmayr refused to marry Constanze after she became a widow!) If Mozart left any sketches of the unfinished portion, they have been destroyed. Recently, however, among some sketches for *Die Zauberflöte* was discovered a tiny fragment of the "Rex tremendae" along with a few measures of what was intended to be the closing "Amen" fugue of the Sequence. Either Süssmayr knew nothing of Mozart's intentions for the fugue or else he was incapable of realizing them, for the Sequence closes with a simple succession of chords.

A strong, but poorly informed attack on the authenticity of the Requiem was launched in 1825 by Gottfried Weber. He was answered by Abbé Maximilian Stadler, who had in his possession a copy made in 1792 with exact indications of what Süssmayr had added to the score as it stood at Mozart's death. Süssmayr, the only one who could speak with authority, had died more than two decades earlier. In order to put an end to

speculation, the publisher and Mozart connoisseur Johann Anton André published an edition based on Stadler's notes and on portions of Mozart's autograph available to him. In this edition empty staves and even entire empty pages show what Mozart had been prevented by death from finishing. That such a score would be published at all shows the level of interest in this mysterious and compelling work. Not until 1838, when the Austrian Crown acquired the Mozart-Süssmayr autograph from the estate of Count Walsegg, were all the fragments of 1791 reassembled in one place.

Had Mozart lived, the Requiem would have been a richer document than the one we actually have. The inner instrumental lines would have been filled up more resourcefully and an uncommonly powerful fugue would have crowned the Sequence. Concerning those sections of the Requiem without a clear Mozartean imprimatur, one is hard put to believe that Süssmayr conceived the Benedictus and the Agnus Dei entirely on his own. The Sanctus and Osanna are another matter: they do not rise above a modest level of competency. A member of Count Walsegg's musical establishment who participated in the 1793 performance under the Count's direction doubted that they were Mozart's and claimed to note a resemblance with the equivalent movements of Süssmayr's Mass in D. The repetition of the Kyrie fugue (and the Te decet/Requiem repetition?) to the words "cum sanctis tuis" was Süssmayr's own idea, and he did not maintain that Mozart had intended this conclusion. It was a common enough device in Mass composition, however, and it allows the Requiem to conclude with music of undoubted authenticity.

Quite apart from all of the foregoing, generations have recognized in the Requiem the stamp of Mozart's genius expressed in an unusually powerful way. Haydn and Beethoven, both eminent connoisseurs of Mozart's music, regarded it as genuine, and no less a talent than Johannes Brahms edited it for the nineteenth-century Mozart edition. Mozart was generally undervalued as a composer in the nineteenth century, and only a small proportion of his enormous output was performed. The Requiem was not presented by the Handel & Haydn Society until January 18, 1857. The official history of the Society attributes its sudden programming to the presence in Boston of the celebrated piano virtuoso Sigismund Thalberg and two singers in his entourage. A few months previously, however, the influential J. S. Dwight had run a long article on the Mozart Requiem and problems of its authenticity which undoubtedly stimulated curiosity in the work. Dwight took the occasion of another Handel & Haydn performance in 1881 to comment negatively on the Verdi Requiem, which the Society had introduced to the United States three years before. Dwight favored Mozart's interpretation of the text because "it is music, not to startle and to frighten, but to please, to comfort, edify, sustain, and bless." After nearly two centuries, listeners find all of these qualities, and many more, in Mozart's Requiem.

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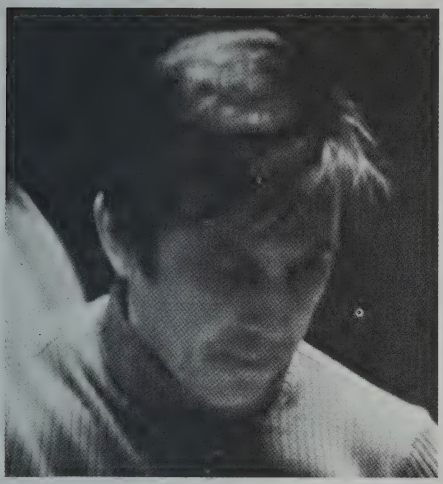


Thomas Dunn

Of Thomas Dunn's work it has been said that it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's *B Minor Mass* with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart.

The teachers who contributed to the making of this unacademic purist (". . . I should certainly hate to be in the opposite camp of the impurists") include Charles Courboin, Virgil Fox, E. Power Biggs, and Ernest White for organ; Gustav Leonhardt for harpsichord; Robert Shaw, G. Wallace Woodworth, and Ifor Jones in choral conducting; and Anton van der Horst in orchestral conducting.

Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, the Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr. Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah.*

Linda Zoghby

Handel and Haydn Society regulars will remember Linda Zoghby as the soprano who stole the show at the Society's performance of Haydn's *Il Ritorno di Tobia* four years ago. Last season, she was soloist for the *Creation.* This year, Miss Zoghby will make debuts with the Royal Philharmonic, San Francisco Symphony, Israel Philharmonic and Hawaii Opera. She returns to the Friends of French Opera, after appearing in its production of *Sappho* last season, to

perform in *Armide* by Gluck at Carnegie Hall. Miss Zoghby came to prominence in 1972 when she was chosen to be a member of the Wolf Trap company and won first place in the Young Artists Award competition of the National Association of Teachers of Singing. She hails from Mobile, Alabama, her principal

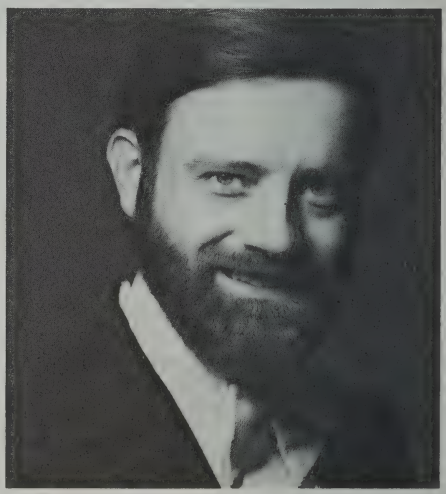
teacher was the distinguished mezzo-soprano Elena Nikolaidi. Critics have consistently praised the intensity of her acting and the even richness of her dark soprano, and she has more than once been compared to Callas. She sings the role of Silvia in Dorati's much-acclaimed Philips recording of Haydn's opera *L'isola disabitata.* She also has recorded *Incontro Improvviso* by Haydn.

Mary Davenport

Mary Davenport has appeared with the orchestras of Philadelphia, Boston, New York, Baltimore and Hartford and with the Little Orchestra Society, Dessoff Choirs, Concerts Symphonique de Montréal, the National Orchestral Association and the Boston Pops, and concertized throughout the United States and Europe, performing recitals in New York, Chicago, Philadelphia, Oslo and Zurich. Particularly associated with Menotti's *The Medium,* she has sung its title role on Broadway and in new productions for Los Angeles and San Francisco. Miss Davenport sang Stravinsky's *Oedipus Rex* at Santa Fe under the direction of the composer, and has performed at the Berlin Festival, Belgrade National Opera, Stuttgart Staatsoper, Munich Staatsoper and the Gran Teatro del Liceo, Barcelona. She has been first dramatic alto at the National Theatre, Mannheim, Germany, and the State Theatre, Zurich, Switzerland, and holds a citation from the city of Zurich for her contribution to the cultural life of that city. No stranger to radio and television, she has performed on the Bell Telephone Hour and with the CBS Symphony Orchestra and the NBC-TV Opera. She participated in the first televised performance of *The Medium* with the CBS-TV Opera. The Wells College graduate from Holyoke, Massachusetts, studied singing with Albert Garcia at the Royal College of Music, London, and with Elisabeth Schumann at the Curtis Institute of Music. Currently, Miss Davenport is Professor of Music (voice) at Boston University's School for the Arts.

Jon Humphrey

Tenor Jon Humphrey has performed with major orchestras, including Cleveland, Philadelphia, Cincinnati and Atlanta. He has made recordings and toured nationally with the Robert Shaw Chorale, New York ProMusica and Marlboro Music Festival. Known as an interpreter of Baroque and Renaissance music, he also has performed much contemporary music. Resident artist at the University of Massachusetts, Amherst, he has recorded for RCA Victor, Decca and Columbia Records. Mr. Humphrey has appeared at American and European festivals including Mostly Mozart in



New York, Casals Festival in Puerto Rico, Meadowbrook, Blossom Music Center, Ambler Festival and the Haydn Festival at Eisenstadt, Austria. This summer he will be in residence at the Aspen Music Festival in Colorado. Mr. Humphrey, who frequently has performed with the Handel & Haydn Society, was a soloist in last season's *Messiah.*

Francis Hester

Francis Hester, one of New England's outstanding bass-baritone soloists, studied at the Juilliard School, where he was a student of Mack Harrell, and at New England Conservatory of Music under Frederick Jagel. He also studied with Roland Hayes. He sings extensively in opera, oratorio and concert throughout the country. He has taken part in the Marlboro Festival and been active at Tanglewood where he was a Berkshire Music Centre Award winner. He often has

been soloist with the Handel & Haydn Society, the Glee Clubs of M.I.T. and Harvard, Youth Concerts at Symphony Hall and the New England Opera Guild. Mr. Hester also has sung with the Early Music Society of Cambridge, Cecilia Society, Cantata Singers and Boston Chorus Pro Musica, as well as with the Buffalo and Detroit Symphony, Chamber Opera Society of Baltimore, and New Haven Opera. Tours to the west won him acclaim for appearances with the Denver Lyric Opera and at the University of California. He also has appeared frequently with the Community Chorus of Westerly, Rhode Island, and has given performances with the Portland Symphony, Rhode Island Philharmonic Orchestra, Boston Opera, Worcester Music Festival and the Edward Tarr Brass Ensemble.

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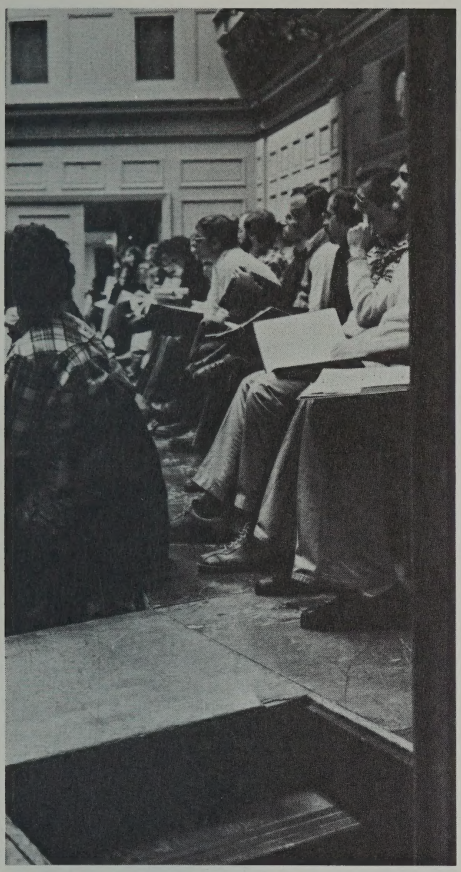

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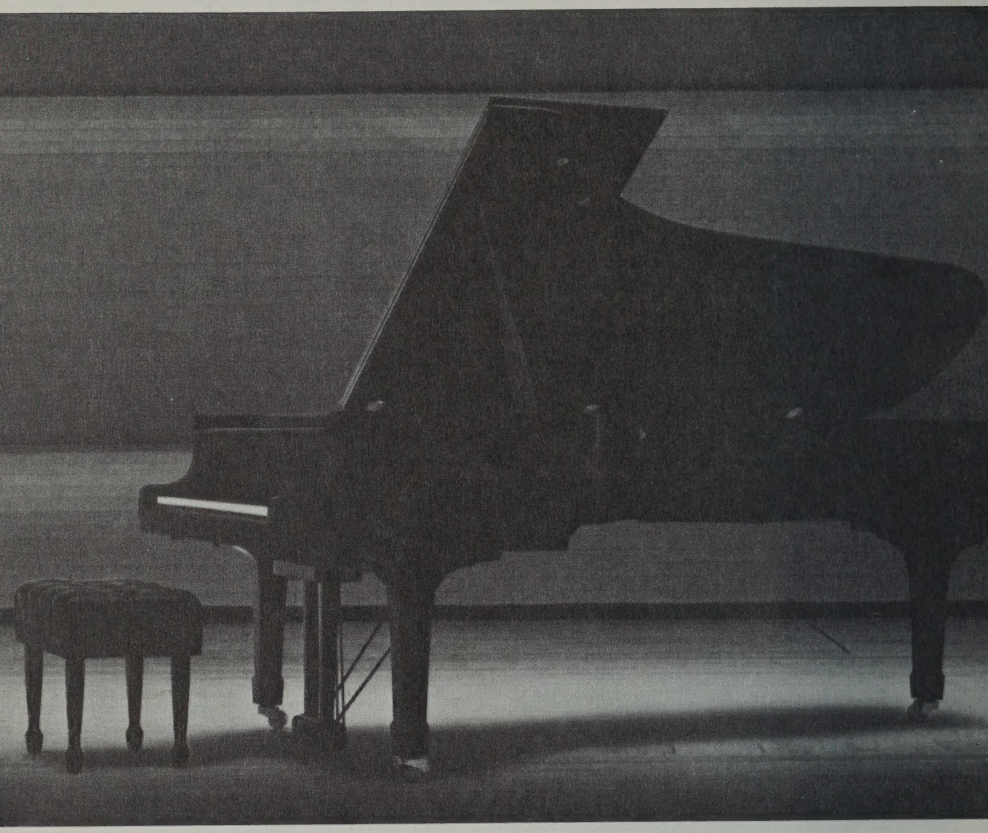

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